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ABSTRACT

The first of a two-part discussion of an experimental program involving small group teaching in a mixed-ability secondary English class in Scotland, this report outlines the class organization and management techniques used during the program. It also contains an account of the culminating class activity, a group novel-writing project. Six appendixes provide examples of student poetry, assignment cards, samples of writing based on the assignment cards, student-produced magazine stories, progress charts for the novel-writing project, and a copy of the completed novel. (FL)

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PRACTICAL PROBLEMS OF GROUP TEACHING IN S1

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A DISCUSSION DOCUMENT

BASED ON AN ON-GOING EXPERIMENT

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INTRODUCTION

Towards Flexibility . . . .

S. B. Smyth, Director, CITE.

Any contemporary gathering of secondary English teachers in Scotland will define as one of its major problems the mixed ability class in the early stages. Further it will admit to a feeling that 'group methods' (whatever that means) ought to produce answers to some aspects of that problem.

Yet the majority of teachers resist the move to the new form of organisation. Group methods, in one form or another, are established in only a small number of classrooms, form the basis of departmental policy in an even smaller number of schools and are built into the philosophy of entire schools in fewer cases yet.

It won't do to account for this resistance in terms of a benighted and bloody-minded conservatism. For one thing it is observable that some of the best English teachers reject group teaching. They do so because they know they operate well in class situation, and, while being unconvinced that they have much to gain from a change, are convinced that they have much to lose.

One loss they fear is order, control, 'discipline'. Nor is it unworthy to feel this. Without order there can be no learning. This axiom, though by no means as simple as it looks, is graven on the hearts of all practising teachers, yet is easily forgotten when teaching methods are discussed.

A second fear is that the quality of learning will be reduced. A teacher who feels he is getting good work from a top stream class and is getting good work from a bottom stream as he works them separately in appropriate ways cannot easily see what is to be gained by mixing the classes, then sub-dividing into groups.

Such considerations as these were at the forefront of Mr Liddell's mind when he began the investigation that he here describes. Indeed they represented his own point of view. He was healthily sceptical.

This made him an ideal investigator. The values of 'group teaching' would have to be considerable to convince him. But he was well qualified otherwise for the role. He was an experienced teacher. He had taught all ages and stages and types of secondary English classes - but never a mixed ability first year, and never in groups.

He worked then from a base of very powerful professional (and, one may add, personal) security. But the special situation in which he found himself was as novel to him as to any tyro teacher. He could hardly have been better placed to assess the methodology he was attempting to employ.

The outcome is, I believe, unique. It is a detailed case study written from a subjective viewpoint, the main part of which is laid out in a highly revealing and quite original tabular form.

The unashamed subjectivity combined with its high degree of explicitness give the report its unique flavour. It will be particularly valuable when read in conjunction with other more generalised treatments of the subject. It is to be hoped too that it may be the first of several such case studies undertaken by individual teachers.

The report's 'findings' (they are far from verified or complete) are not in any simple sense a vindication of group methods. What is vindicated, in the experience of one teacher, is a move towards flexibility of organisation. The value of the class 'event', for purposes such as introduction, review, the sharing of a stimulating experience, is confirmed. The finding that groups of various sizes and kinds have different values is confirmed, though there is no detailed working out of what these values are.

The report is incomplete, therefore, and the work is on-going. Mr Liddell is looking particularly at (1) modes of assessment possible within this form of organisation (2) the effect of different kinds of groupings on the achievement of individuals and (3) a further consideration of the usefulness of various kinds of assignment cards or work sheets.

That the report is incomplete may have, we hope, a value in itself. Not only can it form the basis of open-ended discussion among teachers in conference (at departmental, L.D.C. or regional level) and among students in colleges; but it may stimulate other teachers and investigators to study the three areas nominated above, and others relevant to the whole concern of this paper.

CITE will be pleased to receive and to distribute any case studies by individuals or groups of teachers. There is still much to be learned about group teaching. We can learn best from the shared experience of the teachers engaged in this kind of work.

The Starting Point for the Investigation

There has recently been a great deal of heartsearching in Scotland on the matter of mixed ability classes in SI. One important aspect of the debate has centred on whether a mixed-ability class should be taught always, sometimes or never in groups. Some honest analyses of the problem, like that of David Menzies in the October 1974 issue of Teaching English, made very discouraging reading: it seemed that nothing short of superhuman powers of organisation, skill and nerve were rudimentary requirements for the job. Meanwhile books being produced south of the border assumed that there is no alternative, that mixed ability classes and group teaching are the sine qua non of good SI practice. These were justified on the grounds of social mixing, of involving linguistically backward children in potentially more nourishing group environments, of fitting tasks more precisely to the talents and needs of individual pupils. This was possible by means of using assignment cards suited to the capabilities of individuals and groups within the class. But most teachers I knew quailed at the thought of giving individual tuition to over thirty children in the space of forty minutes or even an hour and a half; and were horrified at the amount of preparation provision of this kind would involve. It was, in spite of David Menzies' suggestions for re-organisation of the year group, still a 'scenario for a nervous breakdown'. There had to be another way.

The whole experiment undertaken by CITE has so far, in Sessions 1973-74 and 1974-75, amounted to taking only two SI classes:

Class A	Uniformly of below average ability	Feb. 1974 - June 1974
Class B	Mixed ability but excluding bottom 30%	Oct. 1974 - May 1975

With each class, A and B, there was a deliberate attempt to compare the problems, productivity and achievement of the class when taught as a class and when taught in groups. The use of group teaching implied using assignment cards and different kinds of these would be tried. The object behind taking first a below average class from February to June 1974 was to find out what could be achieved with a class of below average ability, particularly those with real learning difficulties. This was to be compared with the achievement of children of the same ability being taught by the same teacher in a mixed ability class using group teaching methods. As it turned out, the mixed ability class (Class B) did contain children of well below average ability. But in neither instance were there any truly remedial cases (i.e. children with basic literacy problems) in the class: they were segregated from the beginning and put in the care of a remedial specialist. If both Class A and Class B had included children in need of remedial attention, this would certainly have constituted an additional responsibility and might have altered the priorities and certainly would have added to the basic problems.

Although obviously a very subjective experiment, the work has from the beginning had this limited ambition: to clarify some of the problems of teaching SI; and to find if possible some easily transferable lines of guidance for other teachers. There has been little attempt at developing new methods or using specially prepared materials. It was assumed that the amount of time available to the teacher would permit him to make imaginative use of good commercially produced material but not to produce new materials from his own resources. It always seemed sensible to do this in any case where good material was already available and more attractively produced than the classroom teacher working from his own resources could achieve. Accordingly I used a number of single poems and stories from various well-known schoolbooks; and more substantial use was made of

Penguin English Project Stage 1: Creatures Moving
Family and School

Caves: the kit by A.W. England published by Oliver and Boyd

A Pair of Jesus Boots: the children's novel by Sylvia Sherry (Puffin)

At the same time there was no attempt to make the material more workable by any kind of teacher charisma: I kept if anything a much lower personal 'profile' than I felt comfortable with. Pupils were addressed by their first names and other measures were taken to establish a happy working relationship with the class; but there was no attempt to be entertaining, to project personality or to reach any more intimate understanding with the class or any individuals in it. On the other hand it has to be admitted that no teacher can completely divorce himself from his personal style as a teacher, from the numerous ways by which he builds and maintains his relationship with the class, from the particular techniques with which he presents his material. I was certainly authoritarian in the sense of being able to get the class's attention when I wanted it and of controlling the class by pushing them to progress and achieve, sometimes in a specified time. The analysis of the effect of particular books and materials in the document is presented as objectively as possible; but allowance has to be made for the individual teacher's style.

I had no plan of campaign other than to derive from my work with the poor ability class evidence to set against the achievement of similar pupils taught the following year in a mixed ability class. Without experience of teaching a mixed ability class I had no option but to behave like the greenest of new teachers pushed into a situation which promised chaos - I would try some things and see if they worked. This at least meant that if anything interesting turned up it would not be difficult to pass on to other beginners.

To be honest, though, I was not green. I had very definite ideas about what the teaching of English was about and was unwilling to adjust these deeply held premises to fit new models of behaviour. So whatever I did was going to stem from these; thereafter I was prepared to be liberal, keep an open mind and be ready to adjust. I thought my main strengths would be first the sensitivity I had built up over the years to what was going on at any one moment in the minds of my class as learners; and secondly my skill as a class 'manager' (part of which is to get order when it really becomes necessary).

Class A February - June 1974: the use of assignment cards

The primary reason for starting with this below average group was to gather evidence of the kind of work they could produce when in a group of similar ability: this to be compared with the output of similar ability children in a mixed ability class. As it turned out, comparison proved difficult since the work done by such children in a group situation in a mixed-ability class could not be readily separated from the work done by other members of the group, and the compensatory skills developed in group activity are difficult to measure.

The other aspect of the investigation done at this stage concerned the use of assignment cards. Before these were devised, the teacher had already had good work from the class by carefully controlling both the input material and the form and content of the output. Thus, for example, the teacher read and discussed with the class Sylvia Plath's "Mushrooms" and the class had been excited by the thought of how something apparently harmless in nature could suddenly prove a threat to life. Since they lived by the Forth estuary, they agreed to try a similar poem about 'seaweed'. The characteristic appearance of kinds of seaweed

was discussed and a list of words developed on the blackboard which the class thought would be useful. The teacher then took a suggested first sentence and showed how, if written in verse form, the impact of key words and ideas could be enormously increased. The class was then invited to write a poem, similar in theme to "Mushrooms", about the coming of the seaweed. (See Appendix I)

In devising the assignment cards, the object was to provide a similarly supportive environment for the piece of writing which came at the end. Family and School (Penguin English Project Stage 1) was chosen for use on the grounds of its attractive layout, the use that could be made of the pictures as a way in to the text, and the lively, stimulating, sometimes provocative writing about childhood experiences which are shared in different ways, and to different degrees, by all children. The cards brought attention to the photographs, linked them with the text, asked the pupil questions which would take him into the feeling as well as the meaning of the writing and finally asked for a short piece of writing based in one way or another on the material just read or on their own parallel experiences.

The class enjoyed the novelty of working from the cards, enjoyed also the freedom the cards permitted of working in groups of varying size (the card stipulated a maximum but pairs was the favourite grouping). The cards, under four themes, were in three standards of difficulty and pupils were allowed to decide which standard to tackle under each theme. Sample cards appear in Appendix II.

The children noticeably, in spite of enjoying these aspects of the arrangement, felt ill at ease without more direct teacher and class support at the stages of

(a) reading
(b) interpreting (i.e. comprehension)
(c) recognising what was wanted at all stages
(d) finding a form for their writing
(e) deciding what to include in the writing.

The result was that the teacher was constantly employed as a supportive agency, reassuring, encouraging pupils to do as they thought fit, stimulating them to use their common sense and own experience, chastising into mental activity those who wanted just to give up ("A cannae dae this, sir"; "A dinnae ken whit tae dae, sir"). Clearly, even if it was thought worthwhile to work in English using this kind of method, the pupils would need a longer apprenticeship. It was desirable that pupils should be able to work for part of the time in this way in order to develop their independence as readers and writers; but children, at least in this range of ability, were not able to lose all at once the kinds of teacher support already listed. Among other losses, the children derived little pleasure from their reading of Family and School.

Furthermore the assignment cards took a long time to prepare. Although the cards could be used over and over again if desired, the initial time required seemed to me more than a teacher could afford under normal conditions. And the results did not match those obtained from using similar material with the more usual teacher-class interaction.

I do not think this damns assignment cards of this kind. Clever classes, with confidence, imagination and initiative, might well thrive on them, and the teacher be able to act in these circumstances as a stimulus to good quality reading and writing. But they have obvious deficiencies for average and particularly below average classes. How they would fare in a mixed ability class, with mixed ability groups working on them, was a question still to be determined.

Some of the writing done from the cards, using the same children (a fair cross-section) who wrote the seaweed pieces above, is in Appendix III.

Class B October 1974 - May 1975

With this class, of much more mixed ability (about 70% of the complete ability range), the main interest was in the organisation of the clsss. The first term was expected to produce norms of performance by which to judge the class's second term achievement when put into groups. Unfortunately the first term was disrupted by industrial action and the class's production, as well as being small in quantity, suffered from lack of continuity.

One piece of work completed but not satisfactory at this stage proved to be revealing. The teacher handed out to every pupil (some choice was available) a picture cut from Sunday newspaper magazines, most of them of a particular place or situation which seemed likely to stir ideas for writing stories. The pupils were asked to think about the picture as the basis for a story. (Story-making is endemic in 1st year classes but is generally formless if not directed.) Then the class was asked to choose a hero for the story from among the class and to describe him/her as accurately as possible, warts and all, as a basis for the story writing. An example of a story about a boy (Lessing's "Through the Tunnel") was read and its structure studied as a guide to how to build the story. Thereafter the class was let loose on the writing.

In fact what the class lacked was a format for their individual stories and it was at this level that most of the efforts proved unsatisfactory. What the teacher took from the failure was the necessity for a more supportive context for this kind of work and led him to devise the project based on A Pair of Jesus Boots which the class did in groups in the second term.

A few examples showing the story-making process actually breaking down are in Appendix IV.

In the second term the teacher began by arranging the class in groups of four (of their own choice) which did not necessitate a massive reorganisation of the room at the beginning and end of each period.

Believing that a better way of using assignment cards was

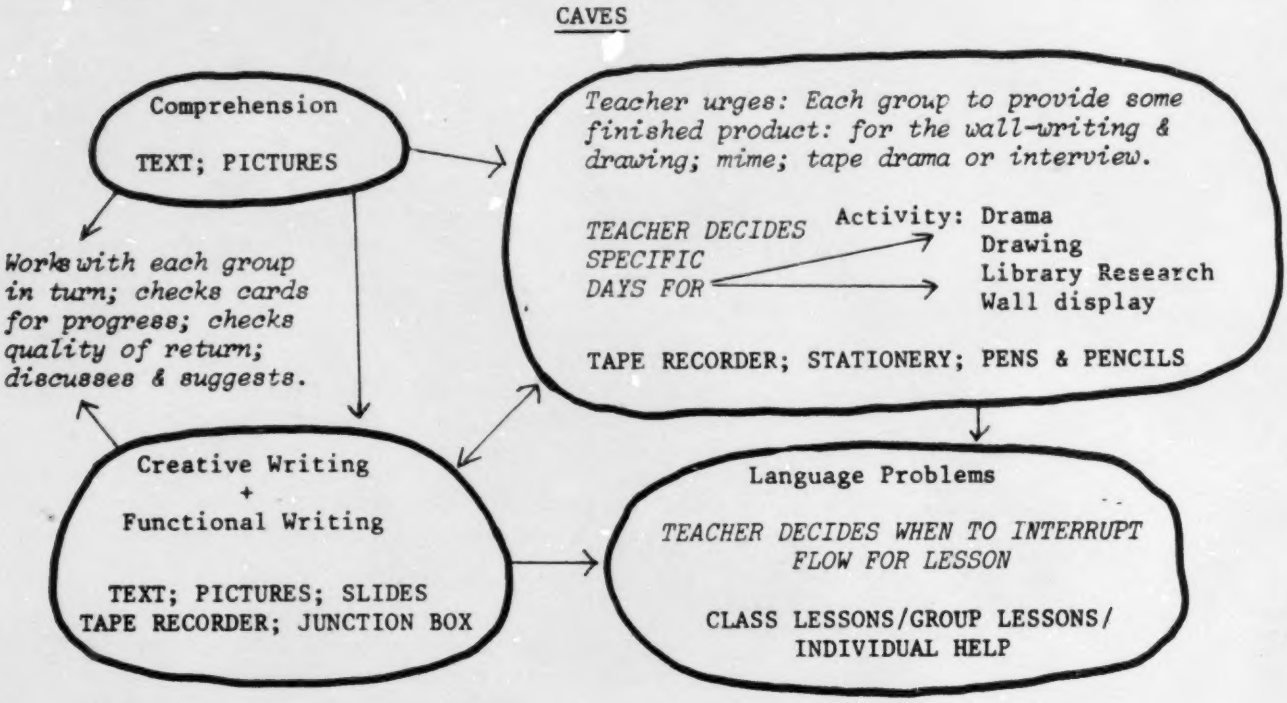
(1) to link the work on the cards with whole class activities

(2) to provide A/V stimuli for the creative work

and (3) to provide a variety of different outputs from which pupils could choose

the teacher used Caves by A.W. England (Oliver & Boyd) which included drama cards, research cards, pictures and story cards; and he supported these by a number of slides (which a group of children could view by operating a 'Caramate') as a further stimulus to writing. The cards themselves suggested a variety of outputs, and the teacher took the drama as a whole class activity. In addition, because he felt that the pupils, the poorer ones in particular, need to feel that they are working successfully at comprehension, the teacher took two class lessons on this technique of close reading and replying to comprehension questions. As a check on individual pupils' progress, 'achievement cards' were issued and had to be filled up at the end of each day's work.

The structure of the work was therefore a simple, well-established one in which (a) the input led to different kinds of output; and (b) the output raised problems of language which were resolved in context as an individual, group or class activity:


CAVES
Comprehension
TEXT; PICTURES
Teacher urges: Each group to provide some finished product: for the wall-writing & drawing; mime; tape drama or interview.
TEACHER DECIDES SPECIFIC DAYS FOR
Activity: Drama
Drawing
Library Research
Wall display
TAPE RECORDER; STATIONERY; PENS & PENCILS
Works with each group in turn; checks cards for progress; checks quality of return; discusses & suggests.
Creative Writing
+
Functional Writing
TEXT; PICTURES; SLIDES
TAPE RECORDER; JUNCTION BOX
Language Problems
TEACHER DECIDES WHEN TO INTERRUPT FLOW FOR LESSON
CLASS LESSONS/GROUP LESSONS/
INDIVIDUAL HELP

Key: Lower Case: content of periods
UPPER CASE: MATERIAL USED
Italics: teacher's contributions

Unfortunately the teacher, shortly after starting Caves, also began the much more ambitious project based on A Pair of Jesus Boots. It was soon evident that both of these activities really demanded the continuity and concentration of all the English periods and a choice had to be made. The teacher therefore abandoned Caves at too early a stage for any conclusions on the basis of evidence to be drawn. His impression was that

(a) the class drama sessions were helping to stimulate more interest in the texts.

(b) the pupils nevertheless needed constant encouragement and exhortation to work at comprehension because it was not a means to something else but an end in itself.

(c) the variety in the kind of output, although welcome to the pupil, left him without a clear idea of the form in which to produce it. And the teacher was not always on hand at precisely the right moment to help with this.

(d) the groups enjoyed working together but did not operate individually at the maximum concentration needed for close reading and comprehension.

The teacher felt in general that Caves would be a worthwhile piece of work well worthy of inclusion in a strategy for a year's work in English for SI. It would be particularly useful coming after a more flexible, broader project such as the one about to be described which did not make the kind of demands on close reading of a text demanded by Caves.

The teacher abandoned Caves in favour of the project based on A Pair of Jesus Boots* because

(1) he wanted to try out a new class/group organisation in which the reading (input) and writing (output) was begun as a class activity. In this way the teacher could better and more economically use his insights to stimulate the pupils; and the larger class/group would have more to offer each other in the way of ideas.

(2) he wanted nevertheless to study what happened with groups when they were set free on a 'problem-solving' assignment in which they had not only to solve a work problem but to organise themselves to do this.

(3) he wanted to see what possibilities there were in the use of the children's novel as a basis for a variety of activities in English.

At the same time as he began, in the second term, working with groups, two other teachers in the school took the bold step of doing the same. Their reversion to the class group after some weeks was the result of meeting a whole series of problems and encountering pressures within the school which they did not have the confidence to resolve or resist. Their failure gave a sense of purpose, point and even urgency to the CITE experiment - clearly there is a need for investigation of the problems and some attempt at finding strategies which will give teachers greater confidence in the initial stages of working with groups.

The progress of the experiment therefore is set out in tabulated form below, partly because the detail is important but exists only in a context which would not become clear from an account in continuous prose; and partly because it is an attempt to present the findings in a form which may be of use and encouragement to other teachers.

A Pair of Jesus Boots by Sylvia Sherry is about the operations of a gang of quite young boys in a deprived area of Liverpool. They make a rather amateurish job of a break-in to an empty shop and become subject to various adult and parental checks and influences. One of them, the 'hero' of the book, becomes involved in the defence of his elder brother from a real set of crooks and thereby comes to re-evaluate the premises and prejudices on which he is basing his attitudes to those around him.

The use of the novel was in fact not essential for the study of group work. It would have been just as easy to carry out investigation of (1) and (2) above with shorter texts. The work with the novel was lengthy, risky and not uncomplicated (though extremely interesting). On the other hand, the novel does offer a number of advantages:

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* Puffin Books £0.25
(also Cape £0.90)

(a) It is a source of models for numerous forms of writing: description, narrative, dialogue; and for different structures for pieces of writing: beginnings, endings, plot patterns for chapters and larger units, character construction, character interaction, the use of the incidental to reinforce the description of setting etc. previously established.

(b) These structures and forms can be easily identified and studied in the larger canvas a novel represents.

(c) The large scale nature of the novel allows the teacher to introduce a great deal of variety into the work of the class and to support the whole range of activities desired for an English course.

The whole project using the novel comprised four stages (the assignment sheets relating to stages B and C can be found in Appendix V.)

A. The change to group working.

B. Project Stage 1: Exploring the Neighbourhood.

In this stage was studied the beginning of the novel, which describes the Liverpool area in which the plot takes place; and the immediate neighbourhood of the school was investigated in order to form a parallel setting for the class's novel.

C. Project Stage 2: Inventing the Characters.

In this stage the characters in the novel were studied, both as the kind of people portrayed and as they related to each other in the plot. Then the class created its own characters, some modelled on Jesus Boots characters, others new creations, all using class members as basic models.

D. Project Stage 3: Writing the Novel.

In this stage, a more detailed study of the plot and particular chapters of Jesus Boots preceded the writing of the class's own novel.

The whole project took twelve weeks to complete, using all the class's English periods except one, amounting to three hours per week. Preparation consisted, after the decision to use the novel, of two nights planning and writing of assignment sheets and thereafter no more than one hour in preparation for each class session. Some weeks this amounted to two hours preparation, others none at all: no more or less than I did as a full time teacher. Each stage could be dealt with quite on its own. The teacher was working with one stage at a time and did not get the feeling that he was having to keep too many activities going at the same time. The use of class sessions as a lead in to the group sessions (as outlined in the programme and commented on later) gave him confidence that the whole enterprise was always in control. The progress of the project took palpable form, for teacher and for the class, in the outcomes of each stage being put up on the wall under the challenging heading: "1C ARE WRITING A NOVEL" and with sub-headings: "STAGE 1: INVESTIGATING THE NEIGHBOURHOOD", "STAGE 2: INVENTING THE CHARACTERS". Thus at any time the class and teacher could see what had been achieved and how the next stage would fit in. In the final stage of writing, the earlier stages were used extensively for reference and gave unity to the different groups of setting, plot and character.

The analysis which now follows, however, is NOT meant to show what happens when the class starts on a novel writing project; it is meant to show what happens when group work is used in <u>any</u> extended piece of work, or series of pieces.

CLASS ORGANISATION AND CONTROL

Week	Stage	Symptoms	Analysis	Control
1	A. The Change to Groups Class put into neighbourhood groups for 1st time. Discussion about how the room can be reorganised for four groups of eight to work comfortably. The class's own view accepted.	Class interested, ready to contribute.	Pupils convinced that they are involved in a real decision and that the most effective plan will be put into operation.	Involve class in group decisions about what affects them.
2	B. Project Stage 1: Exploring the Neighbourhood Study by class of Chapter 1 of A Pair of Jesus Boots.* Class hunts for bits where author is (a) describing the neighbourhood; (b) introducing the characters; (c) getting the plot going.	Class shows it is keen to read the book and enjoys the exercise of analysing what the author is doing as well as drawing a plan from a close reading of the information supplied in Chapters 1 and 2. Poorer groups need help with identification and exhortation to read carefully.	Characters and neighbourhood of the book register with the class as attractive: the characters have the same attitudes even if they are not quite real; and the neighbourhood is no worse than that around the school.	Control of close reading lies in their ability to defend their plan.
	Class in groups of four study Chapters 1 and 2 and draw plan of neighbourhood in which the incidents occur. Mixed groups of eight given out first project sheet.** Teacher indicates broad lines of procedure. Groups invited to work out (i) what they must do and (ii) how they will go about it. ** See Appendix V	Groups in various degrees of not solving problem. Progress very slow. Lot of talk but not meaningful in terms of the work. Noise level high and still rising. Only controllable by constant vigilance. Show-offs showing off. Response to warnings not prolonged. Teacher's assistance to each group felt to be foreign to the pupils' real concerns: not 'connecting'. Teacher next door comes in to complain.	Groups have two problems (i) how to organise themselves for working; (ii) what to do with the project. The first of these the most important and must be solved before (ii) can be attempted.	Do not wait until the disintegration becomes too advanced. Stop the class working: ask each group what it has achieved saying that this will be normal procedure from now on. Say to the class, something's wrong because you are not getting anywhere: this to be expected because it's not easy to work in groups. Ask groups to tackle one problem at a time, to decide how they are going to organise themselves; and to report back in second plenary session.
3	Groups still working at first project sheet. Finding it difficult to adjust to new self-discipline for organisation and work. Starting to do both.	Talk more purposeful, especially when being overheard by the teacher. Progress slightly quicker - but problems are real and progress is still slow. Noise level lower but still high. Odd pupils still living it up in new freedom, shiftily watching for opportunities. Teacher starting to connect as groups try to solve the work problems. Polarisation of boys and girls within group - doing different jobs.	Takes time for adjustment to new relationship with teacher and more important, with each other. They do this at very different speeds. Do not expect instant or complete success. Will all depend on how interesting the task is: so taking them out of school makes this seem more real and relevant.	Continue to use plenary sessions to record progress of each group. Teacher asks pointed questions, keeps group under pressure to achieve (and therefore to organise themselves to achieve). Some questions relate to their organising of themselves, teacher now showing impatience at groups who have not solved their problems.
	To make project seem real, the class was taken out over the area near the school which was to be the setting for the novel. The object was to identify places which would be of use in the novel (dens, disused factories; places where the action might take place; route for a chase etc).	When out of school, difficult to keep all of them in order and make them seriously apply themselves to ostensible purpose of the outing. But some successes.	Whereas the plenary sessions to discuss progress are an effective control of class work, there is no monitoring of the use made of the outing: so class give it scant respect.	Go round groups helping each to solve its work problems. Give encouragement to slow learners to contribute. Start cracking whip for getting bits finished in a certain time. Supply all materials necessary without fuss. keep low discipline profile - put emphasis on getting the work done.

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* *Teacher introduced the book as an adventure story set in an area of Liverpool not unlike the area of the school, and involving the same kind of characters who might be found in the class! Thereafter the teacher handed out copies, read the first few chapters to the class, interspersing them with the kind of activity noted above, and once the class was motivated to do so, asked for the rest of the novel to be read at home.*

Week	Stage	Symptoms	Analysis	Control
4/5	Groups still working at first project sheet. Going out into neighbourhood in order to make maps, do descriptions (using tape & camera), do interviews (local policeman & local newsagent). Various snags met with, not all overcome, losses cut at insistence of teacher. *Cf. Assignment sheet.* (App. V) Back inside, the groups are finding how to present their material for wall display. At end of this period the first part of the project is complete (Investigation of the neighbourhood) and goes up on the wall. It consists of their own maps of the neighbourhood, photographs, interviews and descriptive writing.	Class now generally involved in the work. Artful dodgers now subsumed. Going out a bit of a skive but the hardware helps to give it direction (they have to come back with something positive). Groups preferred to break up even further for this exercise, generally into pairs. In trying to present their work there is a lot of trial and error and the teacher's encouragement and prompting are needed in varying degrees. Some groups, divided now in sexes, are working very well; others have not blended and there is a danger that some pupils, not contributing, are losing interest.	The feeling of being involved in something real has hooked them. The further break up of groups (close friendship groups in the main but with 'loners' attached here and there) is done without teacher's intervention (or knowledge!) Sensible arrangement in order to cover the work - shows the groups find their own organisation as a group can be flexible.	Control of the outings is in the need to deliver the goods, on tape, in photographs on paper: the teacher looks carefully at these and questions thoroughly. The control of the class work is in the need to present something good enough to go on the wall. The teacher again has to criticise and exhort and help with problems. The teacher continues to support groups who show signs of breaking up; giving them help to redesign their work so that everybody can contribute. The teacher continues to see that slow learners are given opportunities to contribute (there is in fact less need for this vigilance - the slow learners are contributing; but in a failing group they quickly lose heart).
6	C. Project Stage 2: Inventing the Characters As preparation for the work on this stage, there were several class sessions: (1) Discussion of the characters in Jesus Boots, relating aspects of their character to their home circumstances and to their role in the gang and relationship with each other. The class showed great perception about why the writer made each character as he was to fit into story. (2) A close study was made of Chapter 4 of Jesus Boots to see how the author kept reminding the reader about what the characters were like by using hints of (a) home/background (b) facial expression (c) how they acted (d) their speech (e) author's direct comment. (3) The class then selected five of its members to be the basis of the gang. The five stood up in turn and the characters were invented from them, accepting their physical appearance in toto but inventing backgrounds and character traits to fit in with the three main characters in Jesus Boots; and two completely new and contrary female characters. Greatly stimulating session.	Nearly all the class contributing: the poorer ones show insight into relationship of character and his home background; better ones see how and why the writer makes one character like this, another the opposite etc. Concentration on this not good by poorer children. Didn't know where to look to find what they wanted and felt all at sea. Given help in this. Great pleasure in selecting characters from the boys who were akin to the main characters in Jesus Boots. Equal pleasure in inventing background etc. to explain their 'characters' as they would appear in the book. Terrific pleasure in selecting two girls as basis for class's completely new creations for their own novel. Whole class contributing.	Poorer children have rawer experience of poor home circumstances and how it affects people's behaviour: the discussion allows them to come to terms with half-formed feelings and opinions. The clever children enjoy seeing the intellectual manipulation of the artist. Both satisfied. Probably this not a good lesson, at least at this stage. Really holding class up from getting at its own inventing of characters. But had to bring out the point somehow: don't regret it. Not sure what the secret is but may be something to do with pleasure in creating something genuinely fictional but credible out of real life material	Teacher uses questions, suggestions, makes discussion real, not feigning superior understanding, and learns a lot himself. Groups asked to search for and note a particular method (e.g. as under Stage 1) by which the author was building up the characters in this chapter. Report to class. Teacher using questions to get class into the creation of their characters. Questions to do with (a) characteristics of appearance, behaviour, dress (b) relationships with rest of gang and with adults (c) background as a source of his behaviour.

Week	Stage	Symptoms	Analysis	Control
7/8	It was then clear what to do: the second project sheet was abandoned (APP.V) and the groups (in fours) asked to use the same technique as Sylvia Sherry to build up a preparatory profile of each character and illustrate it on a piece of card on which their description would also appear. The project sheet was used to remind them of what aspects of the character were needed in the writing. The class could ask the model to stand up and be studied if necessary. The finished work took form of sheet of coloured card on which the drawing was made and the pieces of writing stuck round it. Card pinned to the wall.	Class enjoying exercise though wanting to do the drawing before the writing. (Fair enough so long as they didn't take too long.) Some thoroughly enjoying the writing without prompting: others not quite sure how to go about it until teacher suggested group put heads together to do it in note form at first, using project sheet for framework.	Class initially had a better idea of the form in which a picture might appear than the writing. OK once they were given the idea of the note form of the writing. ("Don't bother with sentences - just set the ideas about your character down on paper.")	Teacher forcing groups to meet time limit for a finished piece of work to go on the wall. (One group didn't meet the deadline.)
9/10	D. Project Stage 3: Writing the Novel As preparation for the work there were some class sessions: (1) The teacher put on the board a chapter by chapter skeleton of the contents of Jesus Boots. The class and teacher discussed certain features in (a) the early chapters (1-7). Introducing characters and setting. Action to keep readers' interest. (b) Middle chapters (8-14). Main plot developing. Polarising of good and bad characters. (c) Climax and Resolution (15-17). Conversion of Rocky. Handling of suspense leading to climax. (d) Use of the conflict with Chick's lot; Jim Simpson; other adult characters. (2) The class set about creating the structure of their own novel, the teacher putting it on the board. Since their novel will consist of only eight chapters they cut down on the number of adult characters and devise a different kind of plot which does not a include a rival gang like Chick's lot.	This stage not of abiding interest to all the pupils but the teacher obliged all to contribute. The cleverer children contributed more but gradually were joined by the whole range of ability as the way in which Rocky was made to emerge as the hero was discussed (b, c and d opposite). This stage demanded a high degree of concentration and the teacher gave no quarter - everyone had to contribute. Exhausting, but a sense of achievement began to emerge.	The abstract idea of a structure is not of signal significance; but how it works out in terms of character, suspense etc. can be; and is an important perception for the picture. The awareness of where the teacher is leading the class dawns only slowly; and the possibilities for themselves as creators only emerges as the structure of their own novel develops on the board.	The class made to bite on the structure of Jesus Boots so that the structure of their own novel would have some basis. Teacher using questions, comparison of Jesus Boots to foster ideas for the class's own plot structure.

Week	Stage	Symptoms	Analysis	Control
9/10 cont.	The teacher now directed each group to an analysis of a typical chapter, noting how in addition to doing its job in the overall structure, it also kept giving (a) the characters (b) the neighbourhood (setting) and introduced matters which were not essential to the plot but helped to sustain these other matters and used (c) dialogue.	The class read the equivalent chapter seemingly desultorily but picked up ideas for their own chapter and copied very readily the technique of introducing material to keep character and setting going.	The class is now well motivated, and has a general form for their writing as well as a skeleton content. The problem they have (in groups) to solve is how to organise their chapter and how to organise themselves to write it.	The teacher urges each group to decide how it will organise itself to do the writing; to decide the outline of the chapter; and to start writing experimentally.
11/12	The class work in groups at writing their novel, each group of four contributing a chapter. The groups confer with each other about continuity problems and the like.	Most of the class now making positive contributions. The writing being done mainly by one or two with suggestions from the rest; or by the group putting its ideas together as the work proceeds; or by the work being divided up, each pupil writing a bit. Those few who prefer not to work too hard are being ignored by the others, and reluctantly try to get back into the work being done by the group.	The work is not merely interesting but meaningful in that the neighbourhood is real (frequent use is now being made of the wall maps), the characters are alive in their minds, in depth, and they can see that what they are producing, in quality and technique, is parallel to the professional writer's Jesus Boots.	The teacher makes demands of quality in the writing by asking the group how they will do this, where they will put that etc. He watches that they are including neighbourhood descriptions and character maintenance even in the narrative stretches. He directs them to the full use of resources already on the wall. The teacher also pushes and shoves the less well organised groups to organise better in order to do the work. As the good writing emerges, he praises, reads to the class, suggests where it might be further improved.
	As the groups finish their drafts, the teacher has a class lesson on (a) the punctuation problems (b) sentence improvement. He insists on careful proof-reading before the final version is written. He makes the point that until now this kind of careful presentation has not been necessary: but now the novel will be seen and judged by others. * See Appendix VI	The pupils are willing to make this effort (though it is not always thorough) in order to produce a good finished version.		The teacher puts a time limit on completion of the text.

From such limited experiments there can be no conclusions capable of convincing everyone. What is offered therefore are the thoughts which have gradually firmed in my head in the course of the work and in reflection upon it.

I Concerning the change to teaching in groups

(a) Initially there seem to be serious drawbacks to group teaching:

1. The teacher loses his feeling of control. He no longer controls absolutely the attention and activity of every pupil at every moment. He may in fact have trouble getting it even when he wants it.

2. It is very noisy in the classroom, even when the pupils are purposefully employed. When they are not, it is bedlam.

3. Most importantly, the teacher loses his close control over the timing and presentation of the stimuli, and over the form of the pupils' response. Because the teacher can work with only one group at a time, the pupil has to a greater or less extent to confront the input and produce his output without the teacher's intervention. It would be surprising under these circumstances if the quality of the pupils' work did not drop!

4. The teacher's hold on the artful dodgers, the lazy, and the restless cannot be as firm or as constant.

(b) Gradually the advantages emerge:

1. Providing the groups are well organised and given interesting work to do, the atmosphere is much more relaxed and discipline problems are few.

2. There is a vast amount of oral interplay within the groups as they decide how to set about the work and then carry it out. Call it if you like training for the social interactions all adults are involved in - but no one can fail to be aware of how valuable it is for the pupils' individual development as users of language.

3. Related to the above is the experience of working with others as part of a unit with a task to perform. The group is forced to take careful account of its own make-up, to use its talents to balance and counter its weaknesses.

4. The relationship with each other and with the teacher is no longer static but develops as the teacher is able more and more to give the group its head to decide its own purpose and the content of its work. Both socially and in terms of its learning, the group can move towards an ideal situation where the group takes charge of its own progress.

(c) The gains listed above are dependent on the teacher's ability to understand and manipulate the groups. If he fails to do this, he is wholly dependent on the material he uses being of considerable intrinsic interest to the class - in which case the class's enthusiasm will yield some results; but these results will not compare well with either teaching the class as a class or with properly developed group teaching. And material of such intrinsic interest cannot be sustained throughout a year or in the teaching of all the skills.

(d) In terms of the time devoted to their needs, the slow learners will be no better or worse off with group teaching. The advantage of group teaching for slow learners is that they quickly realise they can make contributions of different kinds (some intellectual) to the group's work and for more of them confidence grows. The teacher does find time to spend with them under either system equally easy or difficult to make according to how well he is organised.

(e) The handling of groups is a complex matter, and an expertise is not readily gained except through trying for oneself, certainly over two or three sessions (years). This is at once hopeful and chastening: hopeful because there is no reason why every English teacher cannot start immediately, providing he knows what to do and expect in rough terms; chastening because although it offers rewards in professional expertise, they will have to be earned the hard way. (A case for a Bulletin and inservice courses?) No matter what stage he stops at, something will have been gained for his teaching. Group work is not an answer to everything - there are plenty of problems attached to it: but they tend to be group problems, not discipline problems; and the teacher has the feeling in solving them he is all the time contributing to the pupils' learning and experience of human interactions.

(f) There is no way to be sure each member of every group is contributing at any one time even a tolerable amount to the learning situation (and therefore learning himself). It is certain that on any one occasion some will be contributing little or nothing of value. We will be deceiving ourselves, however, if we believe that the same kind of numbers do not opt out in one way or another from any kind of class organisation.

The aim in group work is as with any other class organisation: to engage as many of the class's minds as possible. The engagement of minds includes within itself the means of discipline and control; and the engagement in group work depends on a number of factors, mentioned in the outline and brought together here for easy reference.

1. The use of problem-solving assignment cards rather than cards designed solely to assist skills. Problem-solving cards leave the teacher free to work with the class as a unit at the vital input and output stages.

2. Getting the groups in class conferences to recognise their common problems and involving them in finding corporate solutions. The problems relate not merely to the assignments but, more importantly in the initial stages, to how to organise themselves to tackle them.

3. Working with the groups in solving their problems. This includes making sure every member of the group is clear about the kind of contribution he/she can make. And checking that the arrangement is working. Teacher has to be tough and shrewd.

4. Giving each group, or the class as a whole, firm deadlines for work to be completed.

5. Using class sessions to keep the groups in touch with each other's progress; and to weld the class's consciousness of itself as engaged in a worthwhile project.

6. Insisting on high quality 'outcomes' (e.g. wall display) at various important stages in the group's progress. These outcomes stir other groups to produce well or better.

(g) It is assumed in all this that the class teacher (1) knows what education is about and is interested before all else in the development of the pupils as people and as learners; and (2) senses what English is about as a central agency in (1). But if he does not, exposure to group work on the lines suggested will no sooner lead him to these attitudes than the older pedagogical stance. Instead the initial problems will reinforce his scepticism of the new pedagogical role.

II Concerning the approaches to the development of the pupils' skills of writing, reading, speaking and listening

(a) Teacher needs to provide a good range of A/V software and hardware to supplement books as sources of input and as modes of expression for the pupils. The class should be able to use cameras, cassette tape recorders etc. as a matter of course and have access to recorded material (the group using an audio-distribution unit from a tape recorder) and visual material (using a Caramate or some other group viewing device). (See Appendix VII)

(b) If it is assumed that the essential constituents for a class to produce worthwhile returns are

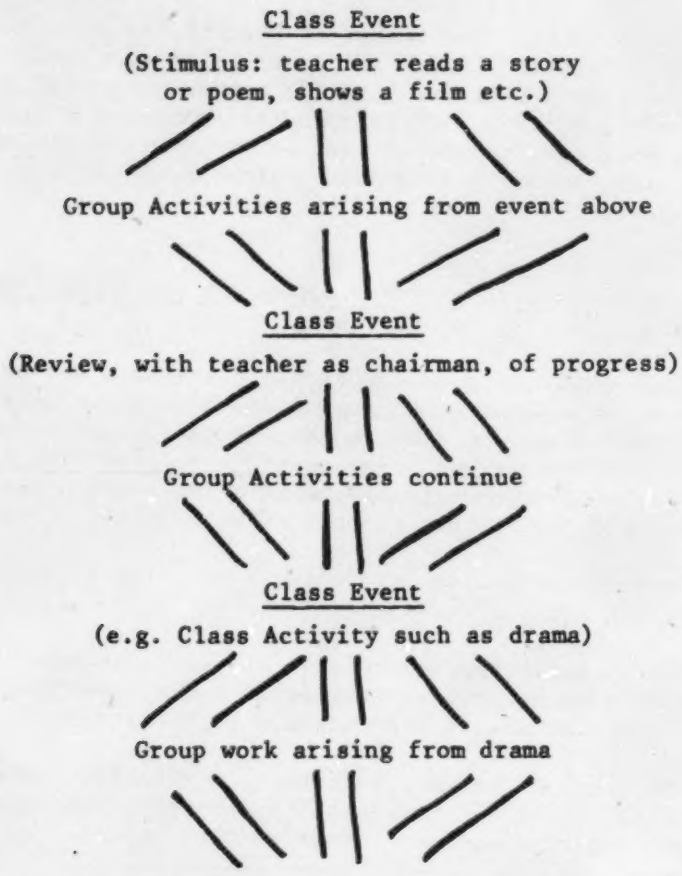
1. input material which appeals because of its relevance to the pupils' own experience or because it stimulates a response from the intellect/ imagination or because it presents the pupil with a problem to solve;

2. strong motivation to produce an output, very often generated by the input material but sometimes added to through dramatic activity, first hand experience or a further A/V or written input;

3. clearmindedness on the part of the pupil about the form the output will take,

then the limits of individualised assignment cards become clear. The teacher cannot pick the optimum moment of intervention at input or output stage when the class consists of 30+ children all at different stages of their assignment. It is difficult even with five or six groups to be there at just the right moments to have the most effect. The most practicable group for these vital stages is the class group.

(c) The best arrangement in dealing with groups is the concertina one where the spread represents the group activity which stems from a class lesson and the narrow parts represent the periods when progress is discussed and other class sessions go on, thus:


Class Event
(Stimulus: teacher reads a story or poem, shows a film etc.)
Group Activities arising from event above
Class Event
(Review, with teacher as chairman, of progress)
Group Activities continue
Class Event
(e.g. Class Activity such as drama)
Group work arising from drama

(d) Development of the skills comes out of the groups' engagement with the problems under the kind of teacher intervention suggested above. The kind of work found most profitable does not readily accord with the kind of testing normally applied at this stage i.e. composition topics in a vacuum and comprehension questions on half a page of text. It remains to be discovered what forms of testing and monitoring can be applied and are appropriate.

(e) It seems a reasonable assertion to say that there clearly is a place for group teaching in SI. There are certain new things that can be done only through group teaching, such as the particular approach to the children's novel dealt with in this experiment. But we would be foolish to abandon one kind of teaching totally in favour of another. What is needed is for much more experiment with different sizes of group - whole class group, individuals, small groups, larger groups,- in relation to specific approaches and the content of the English Course we devise for SI.

APPENDIX I

Seaweed Poems

Done by Class A and bringing out the kind of quality to be got from a low ability class when taught as a single unit. See p.3.

The seaweed
comes to the town
crawls
through the slimy streets
crawls
up the lamp-post
clinging
to the buildings
glides
down the piers
sucks
to the windows.

Then comes the slimy
rock weed
- it's yellow -
up to the bed
clinging
to your feet and legs
and crawls
up your nose.

Slimy insects go in your mouth
in your ears
polluting your bed.

The seaweed
takes over the earth.

THE COMING OF THE SEAWEED

One night it was raining
The seaweed started coming
out of the sea
They were using their suckers
to get along
They were climbing on to rocks
and on to buildings
They were climbing into windows
climbing on to beds
and on to chairs
They were going on to the people
going in their eyes
in their ears
up their noses
in their mouths
Then they all started cracking up
They tried to get back to the sea
But they didn't make it
and in the morning
The seaweed was lying everywhere.

APPENDIX II

Assignment Cards

Used in conjunction with Family and School (Penguin English Project Stage 1) with Class A, a low ability class. The writing in Appendix III, which stemmed from this work, demonstrates what happens when the teacher is not involved at the vital stages. See pp.4-5.

Grouping 3 — Difficulty H

IN TROUBLE

Punishment

1. Read pp. 96, 98-99 and look at the picture on p.97.

2. Look at the first paragraph. What do we learn about Mr Gubb from the way he appears with a cane already in his hand? Does that make people obey him? Why not?

3. Look carefully at the points at which the cane comes down on the palm of first the bigger boy, then the one who is Harkness's brother. See if you can in words of your own show the differences in the way each boy reacts to the pain.

4. What is your opinion of what the following people think of Mr Gubb?
   (a) Mr Jenks
   (b) John
   (c) Harkness

5. How would you feel if you were Harkness and had watched Mr Gubb's treatment of your younger brother?

6. Imagine that the boy in the picture on p.97 is Harkness and that he is standing outside Mr Jenks's door waiting for punishment because he somehow took revenge on Mr Gubb (without spilling blood!) and was caught.

   Make up the story of what Harkness did and tell it as if you were Harkness talking to either (a) Mr Jenks or (b) Harkness's own friends later.

Grouping 1 — Difficulty F

PRIVATE THOUGHTS

Assembly

1. Look at the picture on p.66. What is going on? Does it seem to be being taken seriously? What do you think has distracted one boy's attention?

2. Look at what is said by the first girl at the top of the page. From what she says, what do you now understand by the word "hypocritical"?

   What other criticism does she make of morning assembly?

3. What extra criticism do the next two speakers make about assembly?

4. In what way, do you think, are the schools of the last two speakers different from "state schools"?

   Is their attitude to assembly different?

5. Write down what you really think about assembly or a school service at Christmas or Easter or being in church on Sunday. You should be honest about what is in your mind like the pupils in the book.

A high tide came
and out
came slimy
seaweed
dark green
carrying creeping crabs.
It clings to the lamp-posts
up railings
and down drains.
It clings with its suckers
and then it goes
in the houses
in the bed
over the covers
then it gets
to the humans
in their ears
up their noses
round their waists
round their necks
and
they are
strangled.

Grouping Option 1 — Difficulty H

PLAYGROUND TUSSLES

Crazes

1. Look up the section of the book called "Crazes" (p. 38-47). Read the section and look at the pictures.

2a. Look again at the picture of the boy on p.39 and the girl on p.42. How would you describe the look on their faces? Write it down in a sentence like this:

The boy's face is full of ... ... (complete the sentence)

The girl's face shows that she ... ... (complete the sentence)

b. What do you think the boys on pp. 44-45 are trying to tell us about themselves? Write what you think in another sentence.

c. Read again the first four paragraphs of Door Knocking (p.43) and the last paragraph on p.46. Draw a picture to show how the boys rigged up their street to annoy all the residents. Now answer these questions:

i. What words does the author use to suggest how all the knockers were tied together? Does "up and down" mean anything different from "across and across"?

ii. Explain exactly how Mrs Murdoe comes to open her door a second time and how she is the one who gets everybody else in the street to come to the door.

iii. In the 5th paragraph how does the author make it clear that all you could hear were knockers knocking?

iv. How did Mrs Jaffer avoid being disturbed by the boys? Why did they run away when she offered them tea?

d. Think of your favourite craze either recently or when you were much younger. Draw a picture of yourself doing it or a picture showing how it was done (as you did with the door knocking above).

e. Now try to write down in detail how it worked and what part you played in that same craze. This should be done in such a way that someone could learn the craze who had never heard of it before.

Grouping 1 — Difficulty E

PLAYGROUND TUSSLES

Collections

1. Look at the photograph on pp. 94-95 and then read pp. 92-93 to discover what activity is most likely the one seen in the picture. Write it down and justify your choice.

2. Write down in a list all the activities mentioned in the two pages. Can you add any of your own to the list? Which of them are cruel activities?

3. Choose a "collection" kind of activity that you added to the list and try to say

(a) how you went about making the collection

(b) what you did with it once you had made it

(c) what you think about it now.

4. Read the last extract on p.93 and, in order to make the instructions about preserving caterpillars clear, draw diagrams to go with the instructions.

5. From the third extract write down all you can learn about caterpillars.

APPENDIX III

Assignment Card Writing

(See p.4)

At our street there a small field. it as a small fence, which there a hole in it just about a size of a ball. You try and get the ball thrown the hole if you do it you get 1 point, to people play.

Dick was sent By his headmaster to find his Brother. Dick knew that his Brother was Playing truant and he wasnt very sure where to find him. So he went down to the woods where they usually play then Dick rememerd the gang hut Down the woods so he Ran until he came to it He saw smoke so he knew someone was in. He went in and saw him sitting there he told him about the headmaster knowing and told him that he has to come Back to school so he went Back to school with him and he was very frightened and when he got there he got the Belt and every time he was off again mr Allcroft made sure he got a phone call from his mother Explaining why.

You know what haped this morning I was kidding that i was ill because I dident go to school and I was moaning and groaning and Sid was only kidding that he dident here me and then he jumped up and said whats the mater and his said i feel ill very ill and then I had a sore toe and then I had I toothache and then my auntie just had to take it out. and then he got a silk thread I it was tied to the bed post and I was taking out so i am one tooth short and I had to go to school.

APPENDIX IV

Magazine Stories

Produced by Class B, of mixed ability, illustrating breakdown of story-telling techniques. (See p.4)

THE BROKEN VASE

John and David Faukes were brothers one day they decided to go to the beach. While they were there they met 2 coloured boys named Paul and Colin, John asked how they came to have English names Colin replied that they were born over here so there parents decided to give the English names. The boys got to be very friendly then one of the coloured boys asked John and David if they would like to come to there play hut, of course the boys agreed to go the play hut was in Paul and Colin's back-green.

It was an old gardining shed but inside it was quite warm and had a piece of carpet on the ground with lots of pop posters on the walls, and a small bench to sit on. In the corner was a small table being held steady with a book under one of the legs on it was an unfinished jigsaw puzzle. Colin sujested they finished it so they did it took them about 45 minuts when they had finished John said come round to our house won't Mr and Mrs Faukes be in no replied John they are out till tea time, so they all went round the Fawkses house and play Indians during the game one of them banged against the table.

A vase on it nearly fell over so John moved it to the shelf the continued the game they threw cushions at each other and one hit the vase on the shelf this time it did fall over and break. David got the glue out and they began to stick it together when they had finished David said I think you should go now dad will be home soon and weve still to clean up this mess so they said goodby and the coloured boys went home.

John and David tidied up and opened a window to get rid of the smell of glue. When there father came home he asked why the window was opened John said O just to let the fresh air in, If you wanted fresh air you could have went out to play said his father, pass me my reading glasses I want to read the paper when David passed the glasses his father saw the glue on his hands and he asked what they had been using glue for and not to tell a lie so they conffesed not about bringing the coloured boys in just that one of them had broken the vase accidently. There father gave them both a good skelping and they were not to go out for a week he said I don't know what your mother will do when she finds out.

A TORTOISE

Peter was a small boy staying with his parents in London, his nanny was looking after him for a few hours while his parents went out, When his parents came back they gave him a tortoise, He was very pleased with it and went into the garden to play with the tortoise, as he was playing wich it he suddenly saw that the tortoise went into the next garden - Peter watch the tortoise go into a hole, So peter followed the tortoise into the hole.

The hole was just big enough for him to go into so in peter went, it was pretty dark, When he was halfway in, he wanted to go back home but he could not turn back. When he was crawling back, he was nearly out when the entrance broke so he sat down and started crying.——
His mother and father were worried by this time and so was peter's nanny, peter was about 4½ years old. When peter was crying he saw the tortoise again and followed it once more.——

His parent's and nanny were really worried by this time and his father thought that they should phone the police, but peters mother said no, after another hour had past they heard a cry in the back yard it was peter safe and sound with his tortoise, and peter was a little dirty. Peter done a few adventures but he always comesbad the kids use to call him (dirty dick).

THE MURDER

One dark cold winter morning Ann made her way too work at the office. The office was in a small back ally-way although one window looked out onto the main road through the town. Inside the office it was very modern, there was a small compartment for each worker. Ann walked up the ally and went in. She enjoyed her work although it was hard. Ann was a plesant person and she had a good sence of humor. Her cloths were very neat and her hair was always styled and tidy. It was Ann's turn to make the tea so she went through too the kitchen as it was getting near tea break. She came carring two trays with tea and biscits on both.

Ann came in looking happy, she screamed, the lights went out and at that moment she felt a dagger sink into her back. The trays fell and sent cups flying all round the room, biscits were stamped into the carpet, milk and tea fell all over her feet. By this time everyone was screaming or shouting. A man put the lights on but by this time Ann was on the floor (her back covered in blood) dead and the murderer had gone. One man rang the police and they were round in a flash but they were too late. The police went out into the alley and saw a faint picture of a man running along the roof tops. One policeman climbed up onto the roof and ran after the man. The murderer came too the end of the roofs and could go no further. The policeman was gaining on the man so he said to himself, "I must jump, its to far. I must," The murderer jumped and was found half dead on the ground. Later he was put in jail for the rest of his life after making a speedy recovery.

THE YOUNG ADVENTURER

A boy called John lived on the west coast of Scotland in a little town which faced the sea. There was a lighthouse on some rocks about 5 miles out to sea. He was a keen adventurer and wanted to visit the lighthouse. He didn't have a father to take him to Glasgow to see the trains or go to Clyde to see the boats. He went these places himself.

One Saturday John decided that he wanted to go to the lighthouse, so he asked his mother if she would take him. His mother was planning to get married again the next Sunday and said "I am to busy today, why don't you go and play with your friends in the street?" John was disappointed and decided to go the the lighthouse himself. He asked the boatman who takes the supplies across to take him but he said "I'll take you if you parents come with you." John just went away unhappy, just then the thought came to him, he had seen some canvas at the back of the boat. It was too dark to hide in the boat now and the boat wasn't leaving till morning so he waited.

Next morning John got up a 6am and went down to the harbour. The boat was there but the boatman wasn't. He went and hid under the canvas. The boatman came back and started the boat up and took it out of the harbour. It was a stormy morning and the boat was going up and down. John was feeling sick as he had done before going on a ship to the Isle of Skye, but nevertheless he was feeling happy. Just then a big wave came up and knocked the boat over. The man swam to the boat and turned it back over and started up the motor again and went towards the shore to get more supplies as it had all sank to the sea-bed. He didn't hear or see John. John was getting pushed about in the waves for about an hour until the sea calmed down a bit. He could see the lighthouse about 100 yards away so he started to swim towards it. He wasn't swimming very fast.

About 10 minutes later he was about 20 yards away from it when he some a sharp pointed thing in the water. He saw it coming closer, it was a shark. He started to swim faster and the shark came closer. Just then he saw the supplies boat coming from the lighthouse. He shouted and yelled but it was no good. The motor of the boat drowned his shouting. He justed reached the rocks and no more. The shark was swimming back and forward in front of the rocks.

He went up to the lighthouse and banged on the door. A man answered it and John told him what had happened. The man took him inside and dried him off. He said that he would take him back in two days on the supplies boat.

That night John slept in the lighthouse keeper bed and the lighthouse keeper slept on a chair. The sea was calmer the next morning morning. John helped the man around the lighthouse doing odd jobs. The next day the boat came and took John back. The lighthouse keeper told the boatman how John got to the lighthouse. The boatman took him back on the boat and told him he was stupid to stowaway on the boat.

The sea was getting rough and the little boat was being tossed in the sea. The boat fell back with a crash and hit his head on the side of the boat. The boat was getting near the shore and the boatman was unconsious. It was up to John to steer the boat back to safety.

John was doing well annd he was steering the boat back to the shore but his hand were getting very sore with the wooden oars. He said to himself I must keep going. Just then he yelled out and dropped his left oar into the water. He had hurt his hand badly. He had only one oar and the storm was still bad but John managed to get the to the end of the pier. The boatman woke up and John gave a sigh of relief. The boatman steered the boat back to the harbour. The boatman took John to his mother and his mother was very pleased at him saving the ooat from sinking and both the boatman and himself from drowing. On next Sunday his mother got married and they all went to live in Inverness.

TRAPPED DREAMING

When a man went to vistit a freind at his work, he found a little dark room with wooden beams across the room and all the machinery was boxed in with wood it had no electicity so he couldnt see his freind, as a mater of fact he didnt think his freind was which he wasnt. There was a big wheel about to fall and as it did the man was left lying underneath it. The man shouted and shouted for hours and soon became weiry but as he started to go to sleep he heard a door creep, he shout thinking it would be a human but it wasnt it was a great big rat, the man became rather frightened and he watched the rat just as he went to turn his head the rat ran at him he grabbed an iron pole and stuck it into the rats heart the rat died

instantly. He tried to lift the wheel of of his legs but it was to heavy he tried to lever it of but that didnt work neither. He soon started to hear strange noises he thought at first he was imagining it. The man was very frightened after all he was only a young man and he wasnt very strong. but then he heard it getting nearer and the noise grew stranger and stranger he was realy frightened of the noise and he was thinking of all the different things it could be Just then the door opened wide but there was nothing there and then he heard chains rattling and groans he thought it must be as ghost but a man appeared he was all hairy and looked very feirce but he help the young man get out and then he took the boy to a secret door under the floor and they went to a room were there was a lady lying half dead but the man said Come to my room and have a rest so the did but the, Setee were he sat was a sort of electric chair So when the man Went to sleep he turned the electricity on but as he was about to turn in on he woke and found he was just dreaming.

A STOAWAY IN THE LIGHTHOUSE

There was this boy named Billy he was twelve years old and he always wanted to go places, and this day he decided to stoaway on a boat that was going to a lighthouse with suplies for the lighthouse keeper and his men. He went to bed that night thinking of the long journey to the lighthouse. In the morning he slipped out of his bedroom went down stairs had his normal breakfast of bacon and egg with a cup of black coffee afterwards. He went down to the harbour without telling his mother, he got on the boat and looked for a good hiding place, and he saw some canvas that was covering the supplies he crawlled under it and made some space between it and went in. In a few moment Billy was fast asleep, when he woke up he peeped out of the canvas and saw some men sitting on some boxes, Billy looked straight ahead and saw the big white and red lighthouse, Billy got very excited now but there was the danger of the men catching him as he tryed to get in the lighthouse.

One of the men that was steering the boat from the harbout back home, tryed to stop the boat but it would not stop so he said bail out, Billy did not no what was happening, and then all of a sudden he saw the big black rock and crawled out of the canvas and jumped out of the boat, he just got out of the boat and bang the boat colided with the rock. The men got a surprise when they saw Billy jump out of the boat, one of the men swimmed across to Billy and took him back to the men. The lighthouse men sent a rubber dingy to rescue them. When Billy got back he would have a lot of explaining to do how he got on the boat without anybody seeing him, and does his mother no and all that nonsence. But the only thing that was worrying them and that was to get back to the lighthouse safely.

When they did get back their was a cup of soup ready for them and some sanwiches and dry clothes. When they had finished eating and drinking they went down to the dingy and collected the supplies that was scattered by this time all round the place, but at the end they got it all and went back in the lighthouse. When they got back Billy had disappeared from where they had left them, they started to search for him, Billy was looking for a good place to hid, at last Billy found a good place to hid it was at the very top of the lighthouse, he had stole some food from the men and some milk and juice. In the morning he woke up with as loud Song it was one of the men he had found me so I just had to walk all the way down the stairs to the bottom and there was a boat ready for him to take him home by this time his mother had contacted the police and the life gaurds. When he got back his mother was waiting for him at the harbour steps and she was very pleased to see he was all right, and immedialty his mother said would you like to go on a picnic, and Billy said yes please so the went home and packed the picnic

basket full a goodies.

A GREAT ADVENTURE

It was a warm day in the middle of July. Isla my best friend was sitting on the grass and I was having a game of football with Scott and Preston two boys that we know We were in pilrig park. (We go there a lot in the summer). "Come on Isla" I shouted, "We need you to make up two teams," She came running up, the ball was lying on the grass she gave it a hard kick. It went soaring up into the air and landed in the old parkys garden. The house had been deserted for a long time and roumers went about that the parkys ghost haunted it but I didnt believe them. "Ill get it" shouted preston as he ran towards the house. He was gone some time and we started getting impatient "come on we'll see what he's doing" said Isla. The three of us run up to the house and climbed over the hedge. Preston was standing staring at the house, he had the ball already in his hand. "Come on hurry up preston" said Scott "Whats wrong with you" "Oh nothing mutch" said Preston "I just saw 3 men standing at a window but theyre probably just having a look round the old house". It was the first time I had been in the garden it was quite overgrown with weeds and it sent a shiver down your back a hedge surrounded it except of course for the top which was joined to the house. The house was dark and still, it looked as if it was frowning down on everyone. There was a fire escape leading up the wall to the top floor which looked as if it was ready to crumble any moment. The windows were mostly just broken but some were boarded up. "Come on then" said Isla "we'll have a game of football". We all went out of the garden and forgot everything.

That night when the four of were coming home from the scout disco we turned the corner into Isla's street and nearly banged right into three men who were standing in the middle of the street, they seemed to be waiting for someone. As we got further along the street and out of hearing of the 3 men Preston said quietly "that's the men that I saw in the house today and thev'e been following me all day". "Oh its just your imagination" said Scott. We walked home and arranged to go to the park again next morning.

Next morning we met in the park as aranged. "Lets go into the parkys house" said Isla. We all agreed to go in and have a look round. We climbed in through a broken window and looked round about us. It took quite a while to get our eyes used to the darkness. It was all rubble and we could see the marks of fire where it had once been burnt. We wandered through the house for a while going into every room, then we went up stairs to the first floor. half way up I heard a voice I went towards it and the others followed me. The voice was coming from behind a door. "These kids know too mutch" said a voice "We'll have to shut them up until we get out of the country with the diamonds just at that moment somebodys foot stipped and knocked a stone rolling down the stairs there was an angry shout from inside the room. We all ran in different directions but Scott tripped over a loose floorboard and he fell. The men came bursting out of the room and looked around them but Scott was the only one in sight as we were well hidden. They hauled Scott into the room and slamed the door We heard lots of shouting and then one man said "lets go and collect the diamonds then. We'll just leave him here and once his pals have plucked up enough courage they'll probably come back to find him". As we heard footsteps coming towards the door we ran back to our hiding places. The men came out of the room and walked down the stair and out the house and that was the last we ever saw of them.

FRIGHTENED

Jaquoline was on holiday in France. She was a plump girl with a good heart. She was on holiday with her father and he was quite the same as her (plump but had a good heart). Jacky (short for Jaquoline) was spoiled by him.

Her mother had died half a year ago and Jacky was just getting over her death.

Her fathers name was John.

John and Jacky were exploring a cave. Jacky realy liked to explore places unknowen to her, her dog blacky was with her and he found some old bones, he took them over to Jacky. She saw the bones and screened fer father just laughted and said. "I think we had better go home now"

Jacky said glomley "Do we have to father blacky and I are enjoying ourselves.

But her father said "We will have to go the tide is coming in fast."

Jacky planed that night she and blacky would go with the torch.

That she did, she got the torch and wraped herself up, with blacky as well.

When she came to the cave it was dark inside so she put the torch on.

When she walked in the wind started to howel and moan like a ghost. An owl called and gave Jacky a fright.

The cave was dark inside and was getting darker and darker and colder and colder.

The cave was rocky inside as well as outside and Jacky stumbeld about and started to wish she had never came.

The tide was coming in faster and faster.

"How will I get back? Will I be here forever"? thought Jacky, "I mite starve"! But this was rediculas of-course she would get back or would she.

She started to get frigtened enoug and clack rouned to her.

Blacky was obviously thinking what she was.

Would she get back?!!

APPENDIX V

THEME : ADVENTURE IN ALBION STREET

1. Physical Investigation of the Neighbourhood

Group 1	End product - Street plan of the area	Materials
	The action of the story needs a setting of a few streets. Decide its boundaries. An ordinary street map will not be enough - yours will have to show all the places, obstacles, key points important to the characters (who are not unlike you!). So reconnoitre the area carefully and put them accurately on your base map. A rough plan can be done in the streets in your jotter; but you will need a large-scale plan for your own use, and two copies will be useful for other groups working. Do these in class.	Street plan Coloured pens and pencils Drawing paper Mounting Cardboard Pieces of coloured paper Glue
Group 2	End product - Street plan with places of main incidents plotted	Materials
	Decide what main incidents you want to include (e.g. a daring escapade; a strange meeting; a fight; a chase; an escape; or whatever). Reconnoitre the area (having looked at Group 1's boundaries) for a suitable setting for each of these events. Plot them carefully on a rough map in your jotter. Work out what snags might occur or what things in the settings might influence what happens. Make careful notes about these. Now back in the classroom, either on one of Group 1's drawings or on a drawing of your own, mark in all these things in their exact position. If necessary, photograph the settings with Polaroid and present the pictures on the map.	Street plan Polaroid Camera Drawing Paper Mounting Cardboard Coloured pens and pencils Pieces of coloured paper Glue
Group 3	End product - A/V and word description of neighbourhood streets and places where incidents occur	Materials
	Take account of Group 2's choice of places: if you think it useful for later reference, take your own photographs with the Instamatic. Decide what other views you want to show the character of the street (c/f the Shelter pictures). Take them. Discuss what is the best way to describe in words the character of these places. Try to bring in all your senses (sight, hearing, smell, touch, etc.) in doing so. Present these either in writing or as a tape recording of some kind. On returning, use the map made by Group 1 or make one of your own. Leave room on the sheet for your photographs and place the words (or the tape transcript) where you think will have most effect.	Instamatic Camera Shelter pictures Tape recorder Drawing paper Pens, pencils, etc

Group 4	End product - The minor characters - adults: plotting and description	Materials
	Discover what adults, in the neighbourhood decided on by Group 1, might play a part in the story (e.g. policeman, baker, health visitor, van-driver, wino, etc.). Decide what kind of part they might play and then draw up a list of questions which you can put to them to discover what kind of people they are, what their attitudes are, how they would react to the situations in which you have placed them in the story. Go to them, explain what you are doing and ask if they are willing to be interviewed and photographed. Do both, some of the group making detailed notes which will help the group to build a word description of the person and his/her normal environment (i.e. home, shop, van, etc.). On returning, transcribe the tape onto paper and complete the description in the manner of the Shelter 'families' sequence.	Tape recorder Camera - Instamati Shelter 'families' sequence Drawing paper Coloured pens and pencils

THEME : ADVENTURE IN ALBION STREET

2. Forming the Main Characters

Discussion beforehand, on basis of A Pair of Jesus Boots, should establish the rough outline of the boys' characters and their relationship to each other. Groups should look in the book for how the writer brings in the aspects assigned to them.

Group 1	How facial expressions, gait, dress (including distinguishing articles) go together to produce the character	Materials
	Discuss again the quite separate kind of person each of the characters is (with slight modifications if you think it useful). Try to draw rough pictures of them. Now decide how each of the following aspects of the character (each pair taking one aspect) will help us to see the kind of person he/she is: facial expression; gait; dress; distinguishing characteristics. Find the words which will describe the person accurately and vividly. Make a word and picture Identikit poster so that the rest of the class will be able to use the words you have chosen for each person and for each aspect of his appearance. A drawing should be a part of the poster.	The story Drawing paper Pens, etc. Jotter
Group 2	How the characters reveal themselves in action	Materials
	Discuss again the quite separate kind of person each of the characters is (with slight modifications if you think it useful). Look at the list of main incidents and discuss how each of the characters will react to (1) carrying out the enterprise when it is going well, and (2) the snags that occur or the dangers that they have to face. Each pair choose a separate incident and try to write the story at that point, bringing out how the characters react in the way you have agreed. either (1) Mount these alongside the characters' names and a drawing of the incident on a large piece of drawing paper for display to the class. or (2) Pick four people to be the characters and interview them about how they behaved in one or more of the incidents, trying to bring out the truth of what happened.	Jotter Drawing Paper Pens, etc. Tape-cassette

Group 3	Homes and backgrounds of the main characters	Materials
	Discuss again the quite separate kind of person each of the characters is (with slight modifications if you think it useful). Now use the Shelter profiles of the families and pictures of their homes to build up your own profile of (1) the kind of home each of the characters is likely to come from; (2) the kind of family each of them has and how he gets on with them. either (1) Draw a similar street front to the Shelter one and try to put in the detail appropriate to what you have decided in (1) above. or (2) On tape, create a family 'incident' which happens as a result of the family discovering something the character has done in the story. (Borrow the Shelter tape from Group 4.)	Shelter 'profiles' Shelter tape Drawing paper Pens, pencils, etc. Tape recorder
Group 4	How each of the characters speaks and what they say that reveals their personalities	Materials
	It may after a while be useful for you to liaise with Group 2 who are discussing how the reactions of the people give their characters away. Discuss again the quite separate kind of person each of the characters is (with slight modifications if you think it useful). Listen to the Shelter tape. Each pair take one of the main incidents in the story and write down what the characters say to each other in it. If you do it well, the reader should be able to tell who is who just by hearing/reading what they say. In fours, tape your results and make improvements to the scripts as you go along. Once you have got a good script write it out for display alongside a drawing of the incident.	Shelter tape Tape recorder Drawing paper Pens, pencils, etc.

APPENDIX VI

ADVENTURE IN ALBION STREET

A NOVEL BY CLASS 1C
LEITH ACADEMY 1974-75

The chapters in the novel were contributed by the groups whose names are found here:

Chapter 1 : Gary Mills, Billy Murphy, Duncan Russel Hall, George Skivington

Chapter 2 : Colin Stark, Robert Walker

Chapter 3 : David Allan, Graeme Davidson, Graham McDonald, Ian Wood

Chapter 4 : Jacqueline Bell, Ann Campbell, Julie Carline, Angela Pentland

Chapter 5 : Gillian Haxton, Karen Johnson, Elaine Robertson, Leslie Tannahill

Chapter 6 : Tracy Arundel, Jacqueline Booker, Karen Gourley, Linda Martin

Chapter 7 : Shirley Bayne, Karen Brown, Lindsey David, Mandy Miller

Chapter 8 : Neil Clarke, Stuart Craig, John Fawkes, Malcolm Gordon

CHAPTER 1

The gang were sitting in their dilapidated gang hut all damp and dismal. It was raining outside and the gang were sitting on any little dry patches of grass they could find.

The gang hut is situated on the Easter Road side of the old railway. To the right of the gang hut is Brown's Engineering Company, with its smashed windows and corrugated iron walls. Opposite the Gangie are the hen runs and greyhound kennels, and behind the gang hut is James Dunbar and Son, the juice factory (which the gang often raided).

Woody sat on the grass eating a big cream bun which he had just spent the last 10p of his £1 pocket money on. Woody spent most of his money on food. When he was finished, he sat dreaming about robbing buildings full of food. His trousers looked quite clean apart from the spat up mud around the bottom.

Another member of the gang was Rab. He sat there on a small piece of grass in the corner. He was picking at a large spot on his arm which began to bleed. His long legs stuck out in front of him, with his tatty rubbers in the mud. Rab enjoyed going to the gang hut as it got him out of the way. His short hair was sticking into the soft wood. Just then the water dripped through another gap and landed on Rab's head. He leapt up using abuse which he hears all the time at home. He then went and sulked on the last piece of dry grass and began to mutter to himself.

Meantime Tracy was sitting curled up on a piece of grass next to Cecilia. Cecilia was starting a conversation and Tracy wasn't paying any attention. Tracy had bad habits of smoking and swearing which came from her home background. Tracy always wanted to be a boy; that was why she hung around with the gang of boys and acted like one.

The other two members of the gang were Cecilia and Stooge. Cecilia stood at the door with a scowl on her face, near to Tracy who sat in a corner. Cecilia was always well dressed and clean (a big improvement on the others). She was luckier than the rest, her parents were rich and she had a good home, but she was spoilt. The gang looked to her for things they needed, but she never had a say in any of the gang's affairs. Cecilia had a secret fancy for Woody, which kept her in the gang. She was elegant, snobbish and vain, with a great need for friends and company.

Stooge was another member of the gang. He was sulking like the rest of the gang as he thought of food. Stooge's real name was Stewart but he was nicknamed Stooge. He was very small and used to crawl through the hole in the fence at Dunbar's Juice factory. Stooge came from a modest home with a good mother and he was well educated. He was the brains of the gang. Stooge was short and stumpy with small rimmed glasses and a small nose splattered across his freckled face.

Soon the rain died off and the glum faces of the gang began to smile and they began to chatter.

Rab started to ask the gang where they would go. Stooge hastily suggested pinching something from the brewery - hoping for food. The gang paused, then Rab said

"Come on, ye bunch o' fairies, dinna tell me yer feared o' they so called guard puppies."

Woody then agreed and took up the argument.

"It wid be barry fun."

Cecilia then came into the argument by saying, "I'm not going but if you go you must not get caught."

"Shurr up, you big snob," hollered Tracy who was all in favour of the raid.

They left the hut very happily all except Cecilia. They all marched across to Brown's Engineering Company. They crossed the rail lines carefully, watching at the signals. When they crossed the last rail they all sprinted up to the wall. At the wall there were screws about fourteen inches long. They each picked one up and threw it at a bottle. They all missed except Rab who was good at throwing. As Rab had been waiting for his shot he had carved his name on the wall with the screw.

They scrambled up the fence, helping Stooge. They leaped down the other side like cats and landed like cats as well. The tin barrels to the left of them gleamed in the sun which began to come out. They all lay behind the barrels as the security passed, whistling, with his gleaming buttons and feeling of being quite happy with himself. He then quickly marched on and along to his hut. The gang crept like guerrillas to the stairs. They passed a small heated chamber which they went into during winter. They also passed their names, carefully plastered on the wall with spray paint cans. They went up the stairs like mice and when they reached the top they hit the deck. The security had finished his round early and his merry whistling was a warning to the gang. Then they all stood up and opened the door.

The door opened with a squeak and they rushed in, almost knocking a stool over, with Tracy doing a great keeper act to save it. They crept across to the other door. When they looked inside, there were lunch boxes there.

"Grab em and scram," shouted Woody as he picked up a large blue lunch box. They rushed to the door in leaps and bounds and rushed down the large tin steps.

The gang rushed across the courtyard and scrambled up the fence. They landed on the other side rolling down the banking, then in leaps and bounds headed for the hut.

"Quick into the hut," screamed Woody as they piled in with the lunch boxes. They all sat in the gang hut, surprised to see

Cecilia still there, and opened the boxes. There was one each and Woody brought two, one for Cecilia. As they ate they talked, especially Tracy, boasting to Cecilia.

"If ye had seen ma great goaly act yer eyes wid o popped oot. Nc jokin ye! I was six fit away and I done a majestic dive and kept fae falling," boasted Tracy.

"Were you hurt with that jump?" Cecilia replied.

Tracy hollered back, "It wasna a jump, it was a dirty great big dive alright."

Rab butted in: "Shurr up, Tracy. Stop bragging, it wasna a' that guid."

Tracy retaliated quickly, "JEALOUS!"

Woody came into the argument then by saying, "Shurr up the pair o ye or al kick your craniums in."

Suddenly Rab got up and said, "I'm getting out of this dump, it's getting on my flippin nerves, so I'll just go hame and get on ma ma's nerves." So after that the gang went out towards their houses, chattering.

Just before they left they had had a talk. The talk had gone:

"That was a a majestic scram," said Rab as he licked his lips. They all agreed with Stooge's joke of: "He could have put an apple in my box."

Cecilia said with a snigger then, "That was very bad of you but I enjoyed it."

"Aye, we did well today," said Rab with a cheeky grin on his face.

Stooge then said, "I wish we had a table and chairs in here."

Rab said, "I ken where we could get wood and it would be great makin chairs."

"Where?" was the reply from the gang.

"The Cooperage," was Rab's answer.

The gang agreed and discussed plans for it. Then the gang made arrangements for the gang to meet and they had to be there. There was a doubtful look on Cecilia's face but she said she would be there.

They left the hut and as they came along the Easter Road Car Park, they talked about the food. When they finished they had reached St. Clair Road. Here they split up, Woody, Stooge and Rab carrying along St. Cl· Street with Cecilia and Tracy going down

St. Clair Road and turning into St. Clair Avenue. They walked to almost where it joins Easter Road and into their houses. Stooge and Woody turned up St. Clair Place as Rab walked on to the corner of St. Clair Street and into his house. Woody stayed on the corner of St. Clair Place and Stooge stayed at the far end of St. Clair Place.

CHAPTER 2

The next morning the buildings cast a dreary shadow on the wet street which was scattered with puddles. Woody stood throwing stones into a large puddle which had gathered across the road. He made sure the newsagent could not see him. When she came down the road she looked as though she had just got out of bed; she had a pair of low heeled shoes on and a checked overall which had shorter sleeves than her red pullover. Her blue headsquare covered her dark brown hair.

He saw the gang approaching an abandoned car at the corner of the road where the newsagent's shop was. He signalled to them to keep down. They all piled into the car and waited until Woody gave the signal that they could come. The gang got out of the car, kept their heads down passing the shop then crossed over to Woody.

When they were all over, Woody led them down a dark alley. Near the bottom there was a high fence with barbed wire on the top. They started clearing the gravel away from the bottom of the fence until they came to the earth. After they had dug a few inches more, they came to the bottom of the fence. Cecilia was leaning against the fence because she didn't want to get herself dirty.

"Cum on you, gee us a hand. Woody! tell er."

"Och Stooge, leave er alane."

"Nut, a dinnae have tae fur you! Jist cos you fancy her."

"You better watch whit yer saein or al throw ye oot o the gang." After this Stooge kept quiet although he knew Woody wouldn't throw him out as he was the smallest and would get through small holes.

"You go an keep shotey," said Woody to Cecilia.

"All right, I will go down to the corner where that broken window is."

Woody watched her walking down the alley and when she got to the bottom he started digging again.

When the hole was just big enough for Stooge to crawl through, Cecilia shouted, "The newsagent is coming out of her shop."

They quickly covered the hole with a piece of cardboard, covered this with gravel and sauntered down the alley-way.

As if having the newsagent coming out of her shop wasn't enough trouble they saw the policeman coming round the corner. Constable Gordon was a cheery man but when he wanted to he could be very serious. This morning he wasn't in the best of moods: he was just about to start the shift he hated. When the newsagent had gone they ran over the road but the policeman saw them.

"Hi, come back here, you lot!"

They stopped suddenly, turned round and walked over to him. After a few seconds of silence Woody said, "What are ye wantin us fir?"

"What were you doing in that alley?"

"We were playin a game," said Tracy.

"What sort of game?"

"Eh . . . tig!"

"Oh, tig was it, and you're supposed to be the terrors of this area?"

They all went silent; they knew the policeman knew they were up to something.

"There's ma mum shoutin on us," said Woody.

He ran off and disappeared round the corner, the rest of the gang after him. When they got round the corner Woody said, "We'll meet at the graveyard at half eight the night."

The gang said "O.K. Let's split up."

They split up and disappeared in all directions.

CHAPTER 3

That night the gang met at half eight. First to come were Woody and Rab and then came the rest of the gang shortly after. The graveyard was dark and scary with the silhouettes of the trees rustling and swaying in the wind.

"Come on you lot," said Woody, as the gang slowly scaled the wall. Suddenly there was a scream that frightened everyone. It was Cecilia. She had fallen off the wall.

"Help her up," shouted Tracy. So the boys helped her up.

They then jumped off the wall on to the pavement and crept across the road to the Cooperage. Woody went to see if it was all clear. "All clear," he shouted. Stooge found a hole at the fence and crawled under. The gang made the hole bigger and started to crawl under. Just as they got to the barrels a car came round the corner and screeched to a halt outside the Cooperage. It was the security van.

"In the barrels," said Stooge as the gang ran for the barrels, but it was Tracy's luck to drop her fags as she clambered into a barrel. The security guards saw the fags beside the barrel and the chief picked them up and said, "Someone's been here recently." In the barrel Tracy was trembling with fear at the loss of her fags.

Woody told the rest of the gang to get out as the security van drove towards Easter Road.

"Some sods ave nicked ma fags," said Tracy.

Woody told the rest of the gang to follow him as Rab walked with a dim torch trying his best to light the pathway.

"These barrels will do," said Rab as he picked up a barrel. The rest of the gang did the same, all except Cecilia. As the gang approached the fence, Stooge said, "There's a light on at Wishart's tonight." They saw some figures passing the window.

All of a sudden there was a crash and someone shouted, "Douse the lights."

As they scrambled under the fence the gang saw three men running towards a van. The van started first time as they clambered into it. It drove towards the gang, lights full on.

"I know him," shouted Rab as the van drove away. Holding on to the barrels the gang ran up the road into the darkness.

CHAPTER 4

"Last night there was a break-in at the tool manufacturers. We know that they stole some of the tools but we haven't yet traced anything at the moment. They broke in about 10 o'clock at night.

"We believe they used some sort of material to get in.

"The Police this morning found the lock broken and a piece of the door chipped where they used the hammer to break in. Police believe they used a blue van as their getaway vehicle. It was parked outside the tool manufacturers ready for the time of the crime.

"They have taken approximately twenty-four boxes of tools and the manager of the tool manufacturers said that the tools they had got away with were worth about £300. The manager also said that each box was stamped with the date and the weight of the tools that were in the boxes.

"If anyone witnessed this would they please go to their nearest Police Station to help with our enquiries."

The boys were in their gang hut when they looked out of their window and saw the Police coming down the road towards the hut. The Police asked them to go down to the Police Station and at first the boys began to argue.

"Now no nonsense boys, we only want you to come down to the Police Station for some questioning."

"Well, we're no comin, right, coppers."

"Come on, boys."

"Oh, aw right. But only for some questioning."

It was a great ride to the Police Station because none of the gang had really been in a car for a long time. When they got to the Police Station they discovered that it was very small and scruffy, not what they had expected at all. They expected a big new place that was clean and tidy but this was the complete opposite. They were taken along a corridor that turned off into a small passage. At the top of the passage was a door headed Superintendent R. Jenkins. The constable knocked on the door and waited. A big well-built man came to the door.

"There you are sir," said the constable.

"Thanks Harper."

The gang were told to go in. They did not like the Superintendent. He was old and grumpy, with grey streaks of hair on his almost bald head. His face was red and bad-tempered.

"At approximately 10 p.m. last night where were you boys?"

"At home watching telly," Stooge said, and the others joined in and said, "So were we."

Jenkins looked up and said, "Oh, don't kid me, you were at the tool manufacturers."

"No we weren't," butted in Woody. "I should know what I was doing. You don't scare me."

"Just listen, son," said Jenkins. "I went round to all of your parents and they said that none of you were in till 10.45 p.m. So how do you make that out?"

Woody was about to butt in but Jenkins interrupted and said, "Just enough time to steal the stuff and hide it, in time to get home for 10.45 p.m."

There was dead silence for a few minutes then Stooge spoke up.

"It wasn't us, honest."

Jenkins said, "You wouldn't be covering up for anyone would you?"

Woody said, "All right, I'll tell you."

The gang turned and stared but Woody just opened his mouth and looked ready to spit out what he knew. "We were just coming back from our gang hut down the railway when we saw the four men breaking in."

Jenkins's face lit up and he said, "Where would I find them now?"

Stooge said, "In this very Police Station framing us I bet."

Jenkins rose and went to the door, and sure enough, there were the men trying to frame Woody and the gang. When the men saw Woody and the rest of them coming out of Jenkins's room, they went for the door but luckily enough four constables were coming in from off-duty and they heard Jenkins shouting to stop them, so they did and they were handcuffed and went on their way to the cells. They stopped and gave the gang a dirty look and then walked off. The boys were thanked and said their names would probably be in the paper. The boys were fair chuffed and went off home to tell their parents.

CHAPTER 5

"Come and meet me at the chippy up Easter Road at 4.30 after my paper round," yelled Stooge as he disappeared along Albion Road past the blocks of houses that blocked out the sunlight, in the direction of the newsagent. Stooge walked into the newsagent shouting a greeting to Mrs Chapman who yelled back at him, "Where have you been? You'll have to be quick, the others are away already."

Stooge set about his work whistling a tune which was incredibly out of tune as he whisked a Kojak lolly out of the jar and walked out of the shop in the direction of Lochend Road, past the bakery and down past the woodyard, down past the store, as he usually started at the bottom and worked his way up. He had fourteen papers in the bungalows and about twenty papers up the stairs.

He had done all the main doors and was just going into 111 Lochend Road when two men jumped out of the side of the stair and grabbed him. Stooge, who was quite small, struggled and slipped through their hands and through their legs and up the stairs. He knew he could not escape, but all he could think about was running away. When he got to the top of the stairs he stopped, panting and out of breath. The men came up behind him, swearing to themselves. They took an arm each and hauled him down to the car. They opened the car door and threw Stooge in. Stooge yelled abuse at the men as they slammed the door and screeched up Lochend Road past the woodyard. They blindfolded Stooge and about half an hour later the car came to a halt and when Stooge was shoved out of the car he felt a dampness in the air as he tripped over a stone in the darkness. A door creaked open and a voice said, "You've got him then?" Stooge walked in and his blindfold was taken off. The light hit him and he had to close his eyes then when he opened them again he saw a fat man sitting on a chair in an empty room. The men talked to themselves. Stooge was tied in a dark corner that only lit up when the fat man moved. The fat man walked over to Stooge and said, "You better keep quiet or you'll get it."

They all left the room leaving Stooge in the corner with no light. He heard the car move away and he realised that he was on his own.

The crooks were coming up Lochend Road in the car past the woodyard. They had Stooge's paper bag and a message which they pinned on to the bag. They stopped the car and the fat man placed the bag outside 111 Lochend Road.

An hour and a half later, darkness was beginning to fall over the streets and the gang were beginning to wonder where Stooge had got to, so they went to the paper shop. Mrs Chapman came out looking worried.

"Where's Stooge?" she said.

"We were going to ask you the same thing," said Tracy.

"The customers have been phoning up about their papers," said Mrs Chapman who was really worried.

The gang broke up to look for Stooge. They each took a part of his paper round.

Tracy and Cecilia took Lochend Road and on the way past the football ground Cecilia told Tracy how worried she was. Tracy listened and then said, "Well it wont do much good talking about it. Do something."

Cecilia took the bungalows and Tracy took the stairs. Tracy looked in all the stairs and in the garden next to 111 Lochend Road was a paper bag. Tracy shouted on Cecilia, "Cecilia, I think I've found Stooge's bag."

Cecilia came running across the road. Pinned on the paper bag there was a note. Tracy picked up the note and read it.

"Stooge is in danger if you tell."

Cecilia said, "Let's get the gang together." So Tracy and Cecilia went running past the Hibs ground and met Woody and Rab. They told them about the note on the paper bag. They decided they would meet at the gang hut at 6.00 p.m. the next day.

CHAPTER 6

The gang had decided to meet in the gang hut at 6 o'clock that night to decide what they were going to do about Stooge. They all arrived on time, Tracy with her scruffy T-shirt and holey rubbers. In a way they were all rather scruffy but Tracy was the worst. They had just sat down to talk when they realized Cecilia wasn't there. They waited for her and eventually she turned up after about half an hour with her hair all done up, as she had just been to the hairdresser and on her way she had gone into the newsagent for twenty fags.

"What's the big idea, you coming in late," moaned Woody. "But seeing that you bought us fags we'll let you off this time."

"Stop arguing, we've got tae think of some way to get Stooge back," said Rab. "The crooks must be out on bail and want to stop us being witnesses at the trial."

"We canny tell the FUZZ aboot Stooge being kidnapped, as we would have to tell them that we were nicking the barrels and we arny very popular wie the fuzz."

"Oh, a forgot to tell you, when I was in the newsagents for the fags the woman asked me if I had seen Stewart because he had not come back from his papers with the bag and some of the customers had been complaining that they hadn't got their papers tonight and Mrs Chapman is going to tell the police in case he's had an accident," said Cecilia.

"Oh my God," exclaimed Tracy, 'we'll have the BLOODY FUZZ doon askin us questions about Stooge an ye ken whit they're like. What did ye say tae her anywie? A hope ye didnae gie anything away," continued Tracy.

"Come on, the rain's off now. Let's go along the railway," suggested Rab.

"OK," said the gang. They set off along the railway towards the old warehouse.

"Look," shouted Woody, "there's a bloke going into the old warehouse. Come on let's follow him. Maybe it's one o the kidnappers."

"Dinna talk wet, he's just one o them fae the dog pound," said Rab.

"Wait an see then, we'll folly im there."

"You're right enough, it's them," said Cecilia.

"If they've got Stooge in there, we'll never rescue him tonight with the crooks there," said Woody.

"Aye, we'll wait till the mornin' and maybe he'll be left on his ain," said Tracy.

The gang disappeared along the railway, arranging to meet early the next morning.

Meanwhile at the shop there have been more complaints coming in about customers not getting their papers delivered by Stooge. The shopkeeper has decided to go to the police and tell them about Stooge being missing.

Next morning Woody walked across the Hibs car park towards the gangy. It was pouring with rain, so the floor of the gang hut would be soaking. All the cars were dripping with water and it was cold enough for snow.

Woody was first to arrive at the gang hut followed by the rest of the gang members, straggling in one after the other, bleary eyed after getting up so early.

Then Cecilia shouted, "Come on, if we're going to rescue Stooge, let's go now, not next year."

As the gang ran down the steep embankment they heard a loud shrill scream and saw Cecilia stumble down the hill and get up holding her knee.

"O-o-h my knee hurts," said Cecilia.

"Come on, Cec," said Rab, "We canny wait oa day fur you."

The gang carried on and Woody said, "Let's go inti the old warehoose." They made their way to the bridge.

The warehouse was once called Brown's Engineering Co. but now it was just a large broken down shack, with rats and mice scampering around.

"Shurrup," said Woody. "Listen, can ye hear whispering? Let's go on and see whit it is."

As they got nearer to the bridge, the talking got louder. One by one they looked round the corner and there to their surprise they saw the two crooks talking to Stooge. One of the crooks said, "It won't work trying to get loose." Stooge said nothing, and the two crooks went back to their card game.

The two men both looked rather sly and dirty. One had a dark moustache and dark eyebrows, the other wore a checked sports jacket and brown tinted glasses.

Woody whispered to Rab, "I think one of us should go over to Stooge an untie him, then we'd better all run fur it. OK?" All eyes turned to Cecilia. She was the smallest and the lightest, but of course she had an excuse and started to moan about her leg again, "I've a sore knee, my tights are ripped, and I'm certainly not going past these men looking like this," and off she went in the huff.

"Well," said Woody, "I suppose that wis too much tae ask." A few minutes later Rab volunteered.

He stood at the corner of the old warehouse and tried to figure out how to get Stooge's attention. He tried waving when he thought Stooge was looking his way. They had a hard job seeing

Stooge as he was tucked away in a dark corner. The thieves were sitting at the other end of the bridge so engrossed in their cards that they never heard Cecilia complaining about her tights again. Then all of a sudden a great row got up over the cards. One of the men stood up in anger and said, "You're a bloody cheat."

"Christ, I dinny cheat, it's just luck," said the other man.

Rab took this chance and tiptoed over to Stooge. Rab drew his pen-knife from his pocket and cut Stooge loose. The men heard this and ran to grab Stooge and Rab, when out from behind the wall ran the rest of the gang, with Cecilia at the head armed with her shoe. There was a great struggle and cries and moans echoed beneath the bridge. "A-a-h, O-o-h, get off."

Stooge meanwhile crept silently away. As soon as he was outside, he ran as fast as he could. He could hear his heart thumping but he must get help. He would go to the stationmaster's office and hope he would be there. He must be! The station office loomed up in the distance and he put on a spurt of speed to reach it. Up the steps he ran and knocked on the door. It opened and Stooge burst in nearly knocking the stationmaster over.

"Well laddie, I hope you've got a good explanation fir this."

"Please mister, let us use yir phone, nae questions asked."

"What's up, accident on the line?"

"No, nowt like that."

"Well I don't know."

"Please."

"Awright, but hurry up. I've nae time tae waste."

Over the phone Stooge managed to explain with a lot of difficulty to the police.

I have tae go noo mister."

He hurried back to the bridge and there he saw Woody and the rest of the gang still struggling with the two crooks. Then everything suddenly quietened and everybody stopped to listen to the far-off sound of the police sirens. A few minutes later the police arrived and Woody, panting and gasping after fighting, ran up to them and told them where the crooks were and what had happened.

As the police were taking the crooks away one of them shouted, "I'LL GET THE BLOODY LOT OF YOU ONE DAY!"

CHAPTER 8

Next morning Stooge came down the stairs all excited at the thought of his name being mentioned in the morning papers. He walked through the hall, full of pride and respectability, then walked round the sun-shadowed corner heading for the main door. Picking up the paper he walked back to the kitchen which was the door first left at the bottom of the stairs. He pushed open the door with his shoulder to the sound of the radio and sizzling bacon frying on the electric cooker which his dad got for £10 in an auction. His mother was slicing rolls on the old bunker which was all chipped and hacked by Stooge, when he was six years old, with the bread knife. He went over to the fire and looked for his name in the paper. He found nothing on the front page until he saw the heading:'TEENAGE GANG CAPTURES BIG TIME CROOKS'. After he had read the article there seemed nothing to do but tell the rest of the gang the write-up they had received. After Stooge had gobbled two bacon rolls, spilling his tea and half killing himself crossing the ragged lino that his dad kept on promising to repair, he ran up the stairs with the article, cut out from the paper, and barged his bedroom door down. When he was dressed Stooge glanced out of the window but saw nobody there, far less any of the gang. Too excited to run down stairs he opened the window by the tatty yellow frame and dropped down on to the littered pavement. He saw Woody coming out of his house with his hands in his pockets looking very bored.

"Hey Stooge, what are ye lookin sae happy aboot?"

"A wis lookin at our names in the paper. It says: 'TEENAGE GANG CATCH BIG TIME CROOKS'. Here see fur yerself."

After Woody had scanned the paper a smile broadened on his face. He gave the small scrap back to Stooge and they walked off down the road. They turned the corner into Easter Road and saw Constable Gordon turn into Bothwell Street. They started to run as fast as they could past all the shops that lined both sides of the road. They reached Bothwell Street just in time to see the Constable going into the newsagents. They ran across the road and looked through the window seeing a packet of cigarettes being passed across the counter. They opened the door and stepped inside.

"Hello Mr Gordon," said Woody, looking as he always did at the boxes of chocolates which lined the top shelf of the open cupboard which was nailed on the wall at the back of the counter. He switched his attention to the sly looking expression on Constable Gordon's face.

"Mrs Chapman and I have just been talking of your little escapade," said the constable.

"Yes, little heroes you are," said Mrs Chapman.

"Me and Stooge here were just comin down tae tell ye," said Woody.

APPENDIX VII

Equipment Used

A. Audio/Visual

1 cassette recorder and microphone (Philips N2209)

1 C60 cassette

1 35mm camera (borrowed)

1 Polaroid camera, black and white (borrowed)

1 Caramate, used only to show slides in a group stituation: any similar device would do

1 Audio Distribution Centre (the cheap kind from E.J. Arnold) used to let one group hear what they had recorded on cassette recorder

B. For Drawing

2 dozen mixed colour pencils

1 dozen sheets (large) white drawing paper (from the Art Department)

6 sheets coloured card

6 Pentel broad felt-tipped pens

"Ian, how is it that you first got involved? It doesn't say much in the paper," said Mrs Chapman. Without giving Woody a chance to answer, Constable Gordon said that he had a pretty good idea of what had happened. Woody then said, "Me and Stooge had better get the rest o the gang and tell them all about what the papers have said."

They both walked out, not daring to look back just in case there was another probing question like the last one fired at them.

When they reached the hut they could hear muttering coming from inside. It was raining and they knocked loudly for the door to be opened by the heavy bolt which they stole from an old derelict house. When Rab opened the door he stepped to the side to avoid the rain which was by now coming down in sheets.

"What took you so long, you lanky freak?" said Woody sharply.

When inside they had to sit on the damp grass just as they had done before their adventure.

"Did it have anything in the papers then?" said Tracy.

"I'm sure Woody's name was mentioned," said Cecilia.

"Och, it just says that our gang helped to catch big time crooks. Here, see for yerself," replied Stooge, handing over the newspaper cutting to Tracy.

After the three had scanned the ragged piece of paper all the excitement had disappeared. They were back in their hut with nothing to sit on but the damp grass, with nothing to do but talk, tell jokes and funny stories.